

KERAMIC STUDIO

Vol. XI. No. 4

SYRACUSE, NEW YORK

August 1909



ALETTE AND BENCH is opening a new department under the title of The Student's Guild. We announced it in the last issue of KERAMIC STUDIO under the caption of "Pin Money Department" but have decided to change the name as above. A mistake also was made in the number of words necessary in the competition, the correction will be found below.

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STUDENT'S GUILD COMPETITION

We are opening a department for students and home workers, giving suggestions, designs and directions for making small articles, readily saleable, which will, without too much effort, bring them something toward living expenses and pin money, while studying or working at their art in school or at home. With a view toward gathering ideas we have arranged the following competition:

The Student's Guild competition closes September 15, 1909. First prize, \$15; second prize, \$10; third prize, \$5. For the best suggestion for an article to be made by hand, inexpensive to make and to sell, suitable for gift or attractive for daily use, to have not less than three illustrations of the article and method of making, not more words than is necessary to make the article thorough and clear, in any case not more than 1,000 words. Suggestions not receiving prizes will be considered for purchase. The competition is open to everyone. Sign article and mark illustrations plainly with name and address. Do not fold or roll designs.

*

DESIGN COMPETITION FOR PALETTE AND BENCH

Design Competition closes September 15, 1909. First prize, \$20; second prize, \$10. For a decorative design using Children as a motif and embodying the idea and sentiment of Christmas. The design receiving the first prize will be published in color as a Christmas supplement. The best designs, outside of prizes, will be purchased. These designs and the second prize will be reproduced in black and white. The Jury of Awards reserves the right of withholding the prizes if designs submitted are not sufficiently worthy. The Competition is open to everyone. Mark pinlaly on back with name and address. Do not fold or roll designs.

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CLUB WORK

We are giving in this issue some examples of the work of the design class from the Duquesne Club, thinking it will be interesting as well as instructive for the various societies to see what the others are doing. In the September issue the work of the Newark Ceramic Club will be shown. Other clubs wishing to be represented in this exchange of ideas are invited to communicate with the editor.

We regret not being able to show illustrations of the ceramics exhibited by the Kansas City Club. The photos

sent were of the interior of the galleries, consequently the porcelains were so reduced as to be of no value as examples of work. It is always better to send photos of single pieces or small groups of not over a half dozen pieces.

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TAXILE DOAT AND A NEW SCHOOL OF CERAMICS

In October, 1909, Mr. Taxile Doat, the famous French porcelain maker, who was for 27 years the foremost artist of the Manufactory of Sevres, will come to the United States and start, under the auspices of the American Woman's League of University City, St. Louis, Mo., a porcelain factory, which it is his hope, with the help of Mr. E. G. Lewis, the founder of the League, to make the equal of any factory in the world to-day.

To this factory will be attached, under the direction of Mr. Doat, a school of correspondence in all branches of ceramics, which will be free to all members of the League, and, under certain conditions, the most apt and talented pupils will have an opportunity to complete their ceramic education in the University City pottery, with an allowance of \$60 a month for one year.

Lack of space prevents us from going into details in this issue. More will be said later on, but we have no doubt that the foundation of this school, under such a master potter as Mr. Doat, will transform the art pottery work in this country and give to individual artists an opportunity which they have vainly sought for until now, to learn the potter's art at a very small cost to themselves.

* *

STUDIO NOTES

Mrs. M. E. Perley, well known on the Pacific coast, will teach in the Railsback-Claremore Co.'s Studio, 505 Union St., Seattle, during the month of August, which will give all teachers of the Northwest an excellent opportunity to study with her while attending the Exposition.

Miss Jeanne M. Stewart has closed her class in Portland, Ore., and expects to be teaching the rest of the summer in Seattle, and to see many of her Eastern and Western friends during the Fair.

Mr. and Mrs. A. B. Cobden will sail for Europe July 24, on the Mauritania. They will return in the fall to resume their classes.

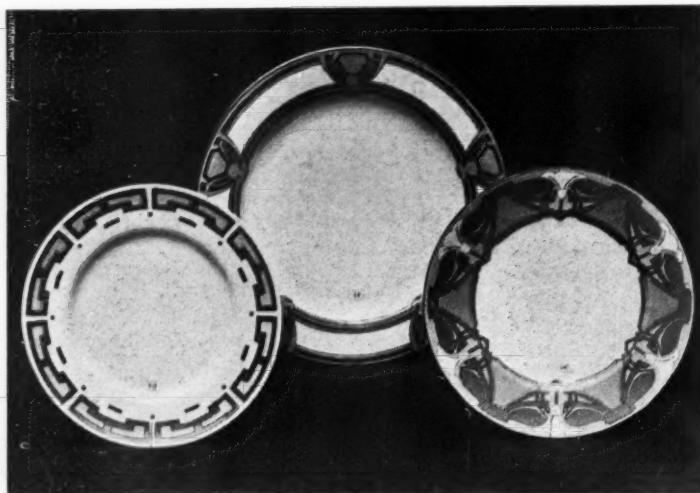
Our subscribers living in Chicago should send us their changes as soon as the renumbering of the streets is accomplished.

* *

SHOP NOTE

We had a pleasant call from Mr. Railsback of the Railsback-Claremore Co. who reported much activity on the Pacific coast, especially in Los Angeles and Seattle where he has branch stores. His errand in the East was solely to pick up new ideas for the painters of china in his vicinity.

KERAMIC STUDIO



IONE WHEELER

MARGARET L. IGLEHART

NATIONAL LEAGUE EXHIBITION

LEAGUE NOTES

In the illustrations on pages 72 and 74 of this number of KERAMIC STUDIO showing the work of members of The National League of Mineral Painters at the Seventeenth (17th) Annual Exhibition at the Art Institute, Chicago, may be seen evidence that the members are working along new and original lines. Instead of the adaptations from historic ornament which have been so popular among ceramic decorators one finds self-expression in the designs and an interpretation of Nature principles that have been gained by close observation and accurate rendering of the facts. The exhibition was small. The expense attending the sending of china to Chicago, the risk of breakage together with the possibility of its being rejected by the Art Institute jury, all these militate against our having a large or representative exhibition each year.

The high standard required for exhibition has brought the League as members some prominent decorators who do not take advantage of our study course but desire to be represented occasionally at our exhibitions, and this adds greatly to the interest of the exhibition, as there is less similarity in the style of the work than is usually seen in the work of members of the same club.

Miss Ida C. Failing of Denver was represented by two pieces both shown in the illustrations. The cylinder vase in brown and green was good both in color and execution, and the delicate tones of blue and green on the white background of the chop plate made a very pleasing decoration.

Miss Bertha Hendricks, president of the Keramic Club of Denver, sent a tobacco jar which was a very fine example of the underglaze effect in overglaze decoration. The design was well balanced and well executed, but the great beauty of the piece was in the depth and richness of the color and the fine glaze.

Miss Margaret Ellen Igglehart, president of the Chicago Ceramic Club, was represented by two plates. The chop plate in green and gold was striking and handsome in design and color. The other plate with the lily as a motif was also a good example of her work.

Mrs. Eleanore L. Kohler of Los Angeles sent two pieces; a large vase in deep rich blue and green coloring decorated with a conventional design using the snap dragon as motif was particularly successful. The well executed design was bold and strong enough to carry well, making

it a good decorative piece, yet as the coloring was in low tones it was also a desirable vase for holding flowers. The flower bowl by the same artist with geometric design in silver and gold was unusual and good.

Mrs. Henrietta B. Paist of St. Paul sent a service plate in blue green and gold using the peacock motif. A set decorated with this design and color would be very rich in effect and many who saw it longed to possess such a set. Mrs. Paist has been so successful in the use of this motif for different designs that it seems particularly her own.

Miss Helga Peterson of Chicago had three plates in the exhibition; two are shown in the illustrations. The larger one with the dandelion design was very pleasing, the colors, rich yellows and greens, making it a desirable design for a spring luncheon set. The other plate was simple blue and white.

Mrs. Ione Wheeler of Chicago exhibited seven pieces, all good. Two of them, the tall vase and the flower bowl, were fine examples of the successful use of lustres in which line of work this artist excels. Her versatility in design is shown by the work in this exhibit in the illustrations but the charming color effects are of course lost.

Mrs. Chas. H. Shattuck, formerly of Washburn College, Topeka, now of Clemson College, South Carolina, sent three pieces. One, a chop plate, using the rose as motif, was one of the best pieces exhibited, the design, color and craftsmanship making it a satisfactory piece in every way. Among those who submitted work for this exhibition, whose work for the year shows great improvement, should be mentioned, Mrs. Theodore Tvere Kameeke of Elmira, New York, and Mrs. Richard E. Hurst of Bloomington, Ill.

We wish it were possible to arouse more enthusiasm among the members regarding the annual exhibition, and suggestions from any member will be gladly considered by the Advisory Board.

MARY A. FARRINGTON,
Pres. N. L. M. P.

1650 Barry Ave., Chicago, Ill.



Those of our subscribers in Chicago who are affected by the changes in renumbering the streets will please send us their new addresses as soon as possible so that we can correct all records.



HELGA M. PETERSON
BERTHA M. HENDRICKS ELEANOR L. KOHLER IDA C. FAILING
NATIONAL LEAGUE EXHIBITION



POPPIES—PHOTO BY HELEN PATTEE

(Treatment page 74)

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KANSAS CITY CLUB EXHIBITION

THE Kansas City Keramic Club held its Thirteenth Annual Exhibition in May. Hundreds of people visited it and pronounced the work far superior to that of any previous year.

In addition to the usual pieces, members were asked to decorate a salad-bowl, a mayonnaise dish and a ten-inch plate. They were all expected to use the same shape in each dish, but, owing to difficulty in obtaining the china, the salad-bowls were not alike.

An effort was made to exhibit work original in design and never before have so many been courageous enough to depend on themselves for their designs. The success with which these were adapted to the shape of the china was a test of the skill of the decorators. Many of them were elaborate and most accurately executed. Those showing salad-bowls of their own composition were: Mrs. Hannah Cuthbertson, Mrs. E. J. Edwards, Mrs. Ada Griffith, Miss Gertrude Semans, Miss Jennie Somers, Mrs. W. T. Timlin, Mrs. Gertrude T. Todd, Miss Hattie Ware.

Those designing mayonnaise bowls were: Miss Anna Jameson, Mrs. W. H. McCornish.

Plates original in design were executed by: Miss Sara Barnum, Mrs. R. L. Davidson, Mrs. Ada Griffith.

The room, which was in the shopping district, was generously given to the club for a week; the walls were covered by a loan exhibit of oil, water-color and tapestry painting by club-members.

Miss Vida McKee presented a chocolate set which was unique; a conventional border on a chocolate colored mat back-ground was relieved by etched gold bands. Mrs. Gertrude T. Todd exhibited several pieces of a dinner set in a gold and green geometric design; it was simple to look at, laborious to execute, effective to a superlative degree. Mrs. Ada Griffith's landscape vase with silver background between the panels was pleasing. Mrs. Cuthbertson's teaset in Delft blue and white, stencil design, was coveted by all lovers of the appropriate in china. Mrs. E. J. Edwards decorated a large punch bowl in brilliant Persian colors; it showed careful adaptation of a sixteenth century design and precision of execution. Mrs. W. H. McCornish painted the smallest piece entered, a dainty watch-charm, in decorative landscape; it might be worn with real pleasure, which cannot be said of all the medallions and hat-pins one sees.



JONE WHEELER
NATIONAL LEAGUE EXHIBITION

The only china sold at the exhibition was the usual collection of plates, donated to the club, one by each member. Most of these were original in design and showed great variety of decoration. The improvement along every line evidenced the hard work the club-members have done the past year and the success of the exhibition will be an inspiration to more ambitious effort next year.

The club officers for the past year were: President, Mrs. W. T. Timlin; First Vice-president, Miss Gertrude Semans; Second Vice-president, Mrs. Gertrude T. Todd; Secretary, Miss Jennie Somers; Treasurer, Miss Ruby Thomson.

Mrs. J. E. Barker, Mrs. Evan H. Browne, Mrs. Lamasney, Mrs. J. N. Moore, Miss Velma Snell, Mrs. J. E. Wintermute also exhibited.



TREATMENT FOR POPPIES (Page 73)

THE light poppies may be painted in very tenderly with Carnation, leaving some almost white lights upon the petals. A touch of Violet with the Carnation will make a soft warm grey tone for the shadows. Blood Red and Ruby may be used for the darker flowers for the first painting and in the second working Carnation may be washed over the dark color to give the brilliant effect.

Use some very fresh greens in the buds and small leaves. Apple Green and Blue Green for the brightest parts, greyed with Violet for lower tones and where a mass of foliage is suggested. Violet and Shading Green with a touch of Black will be found a good, deep, harmonious color.

Use Violet and Black in the centres of Dark Poppies, and in the lighter ones, Violet and Dark Green.

If the worker wishes to have white poppies, Violet and Yellow will make a soft grey for shadows, but if pink is used in another flower of same group then use Carnation with Violet in some of the shadow tones.

For light yellow poppies, Lemon and Egg Yellow. First fire, centers, Green and White; stamens, Deep Yellow. Second fire, tone Yellow a soft greyish yellow. Violet and Carnation mixed make a good shadow color for red poppies. Green for leaves toned to greyish color with Violet. For centers of dark poppies, Violet and Black, for lighter ones, Violet and Dark Green. Use Violet and Yellow shadows for light poppies.

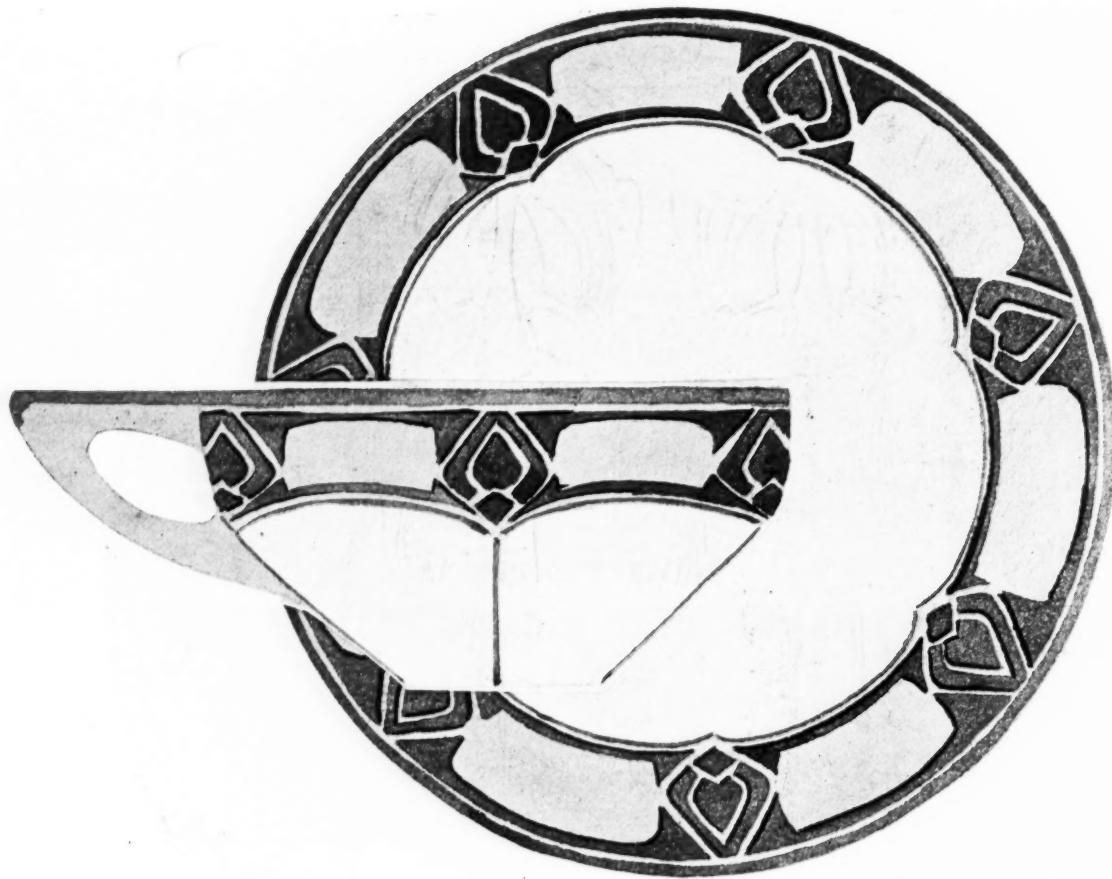


HENRIETTA B. PAIST
MELGA M. PETERSON
IDA C. FAILING
ELEANOR L. KOHLER
NATIONAL LEAGUE EXHIBITION



PITCHER—COLUMBINE MOTIF—CATHERINE' DE LONG CHRISTOPHAL

FLOWERS, violet; leaves and stems, pale apple green. Wide irregular band at bottom Cobalt and Violet, making blue violet; dark band just above it, violet blue; bottom band, blue grey with light brown (Sepia and Ochre) just above; repeat this color on grey band at top and edge of handle if gold is not used. Repeat blue of irregular band, in dark band at top and in spots on handle. Pale grey between stems (narrow part), and tint rest a pale cream.



PART OF TEA SET—EDITH ALMA ROSS

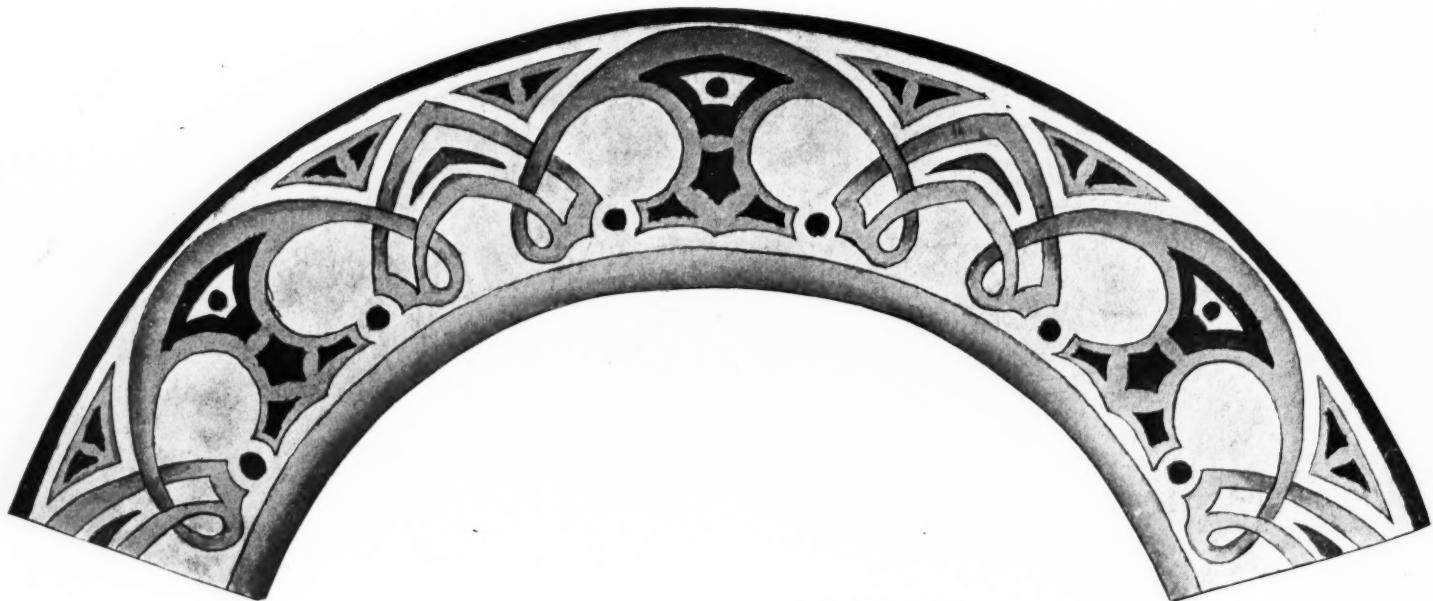
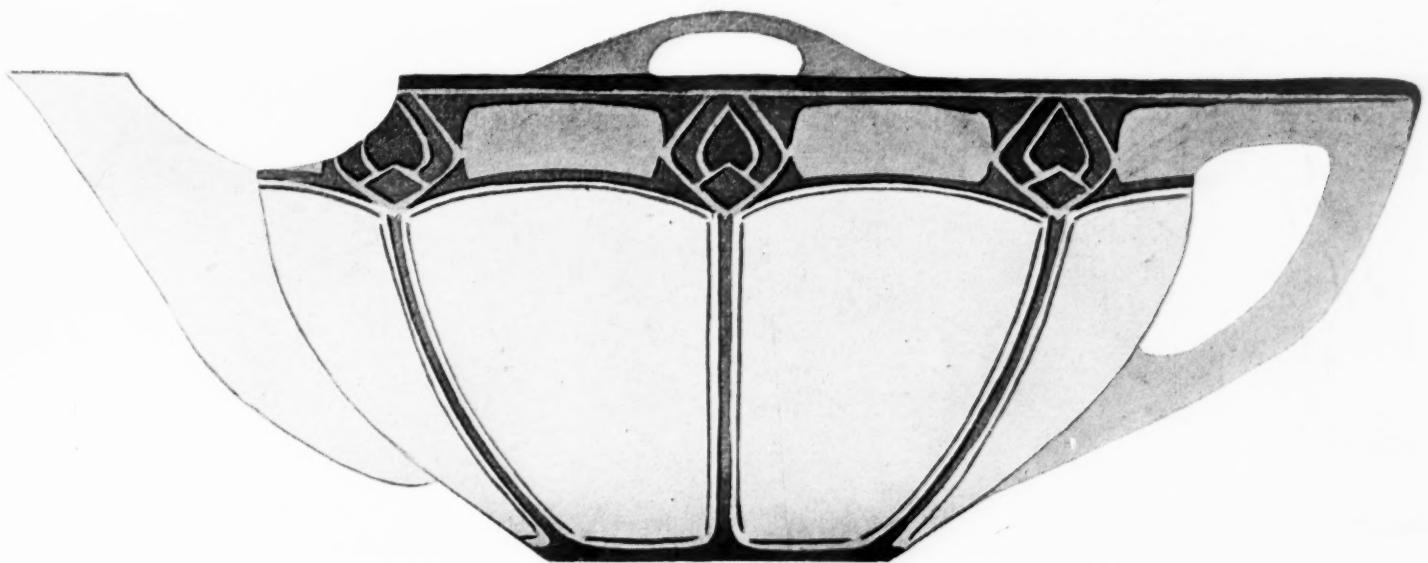
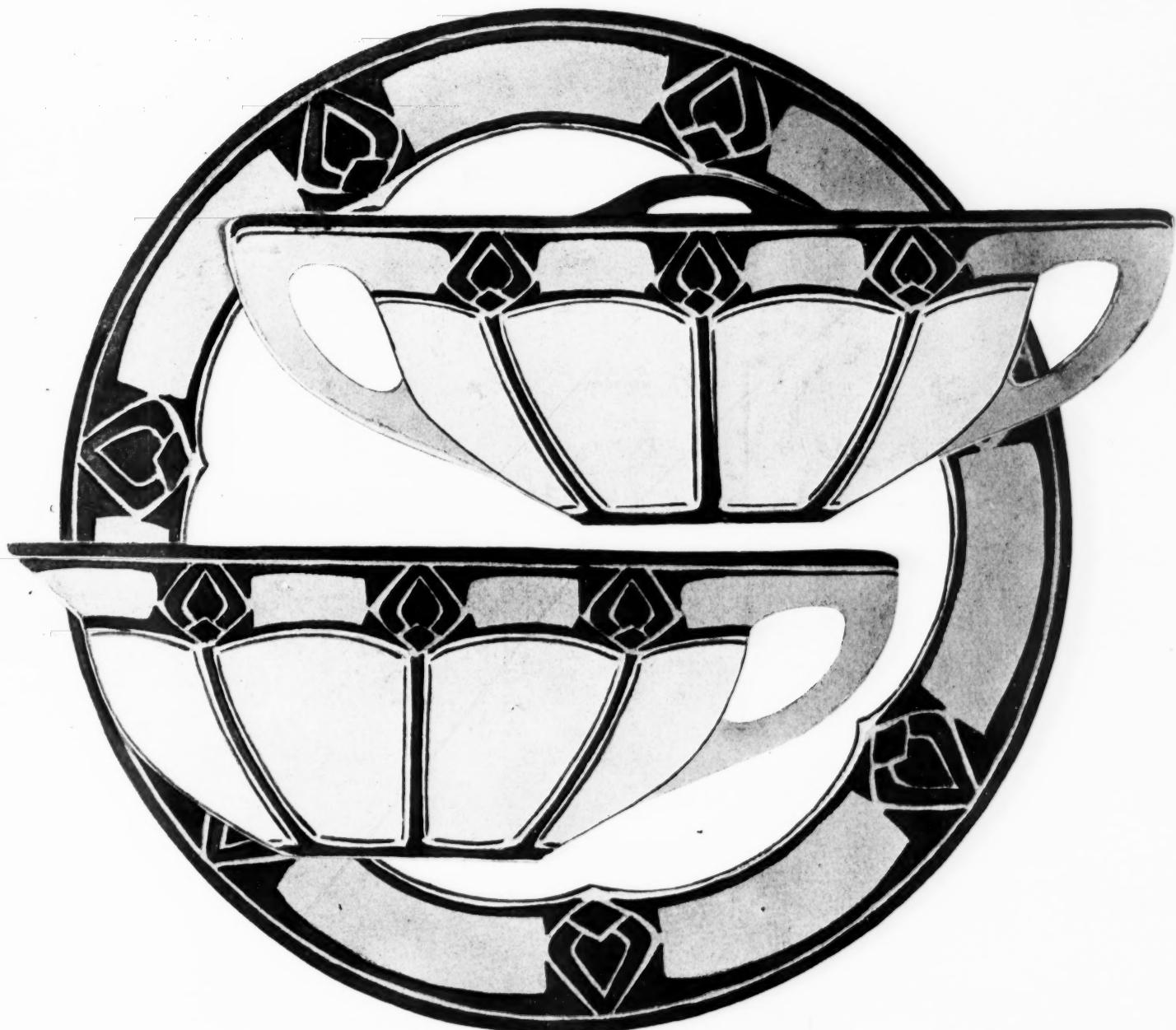
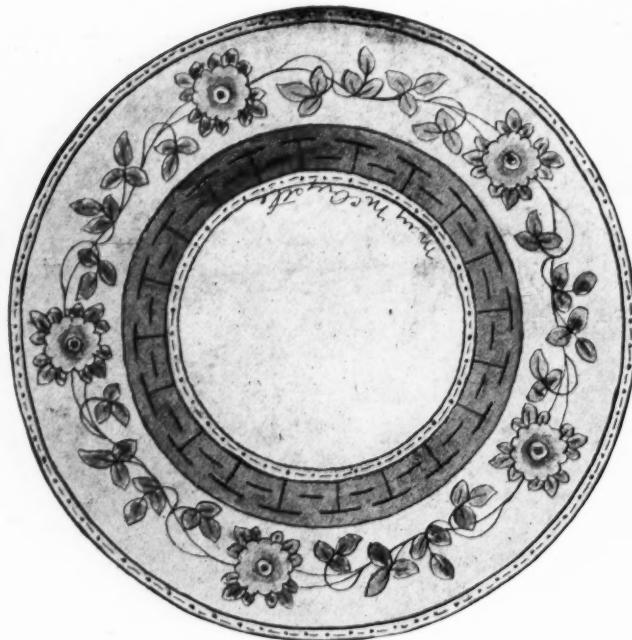


PLATE BORDER—EVELYN BEACHEY

Outside band, gold; inside band and large scroll, blue (Banding Blue and Black); background, cream (Oriental Ivory and Carnation); dark ornaments in design, green (Shading and Moss Green); small, medium dark ornament, red (Carnation, thin).



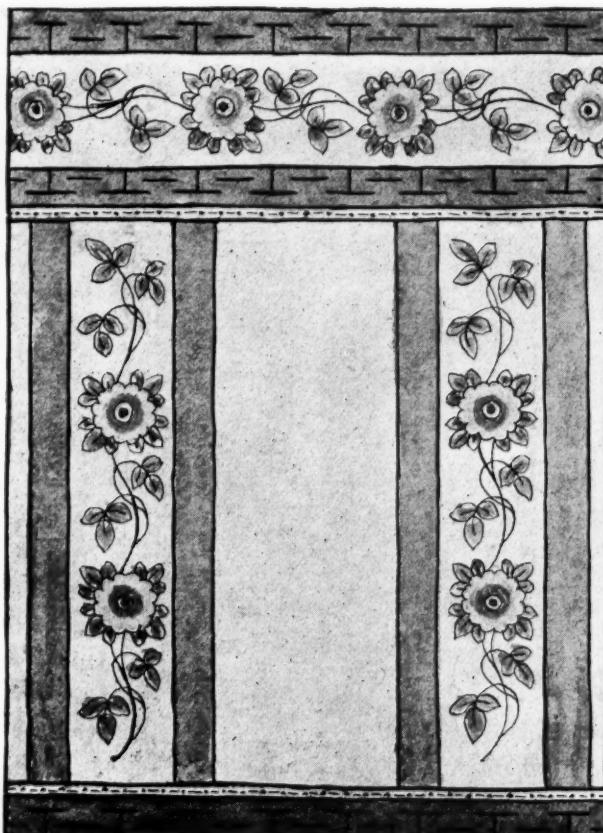
TEA SET IN THREE SHADES OF ONE COLOR AND GOLD—EDIIH ALMA ROSS



SATSUMA TEA CADDY

May McCrystle

IN red and gold. All lines in small border are of gold, with small dots in red. Flower forms are red with gold centers and leaf forms are gold with red outline for all. Outline is Deep Red Brown and Capucine equal parts. Red flowers are Capucine and Pompadour Dresden, equal parts—all other colors are La Croix.



SATSUMA TEA CADDY—MAY McCRYSTLE

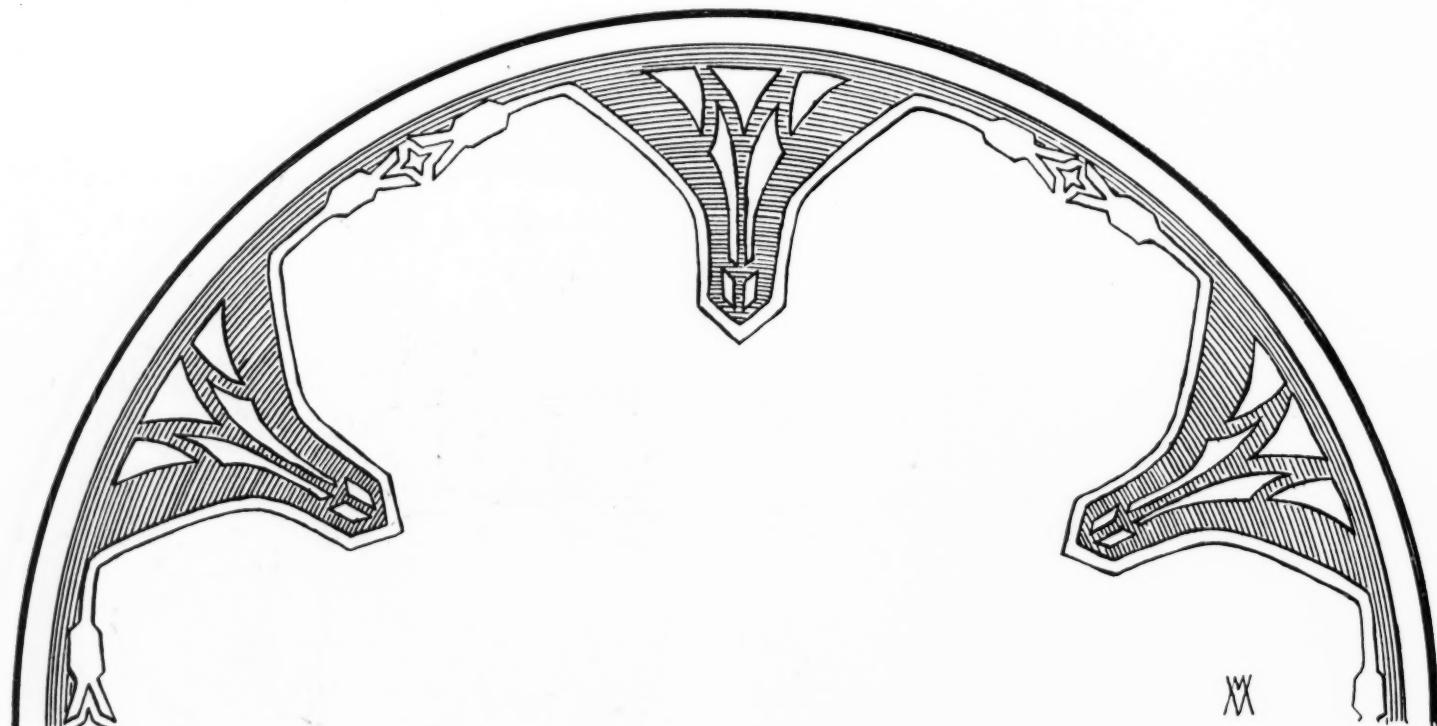
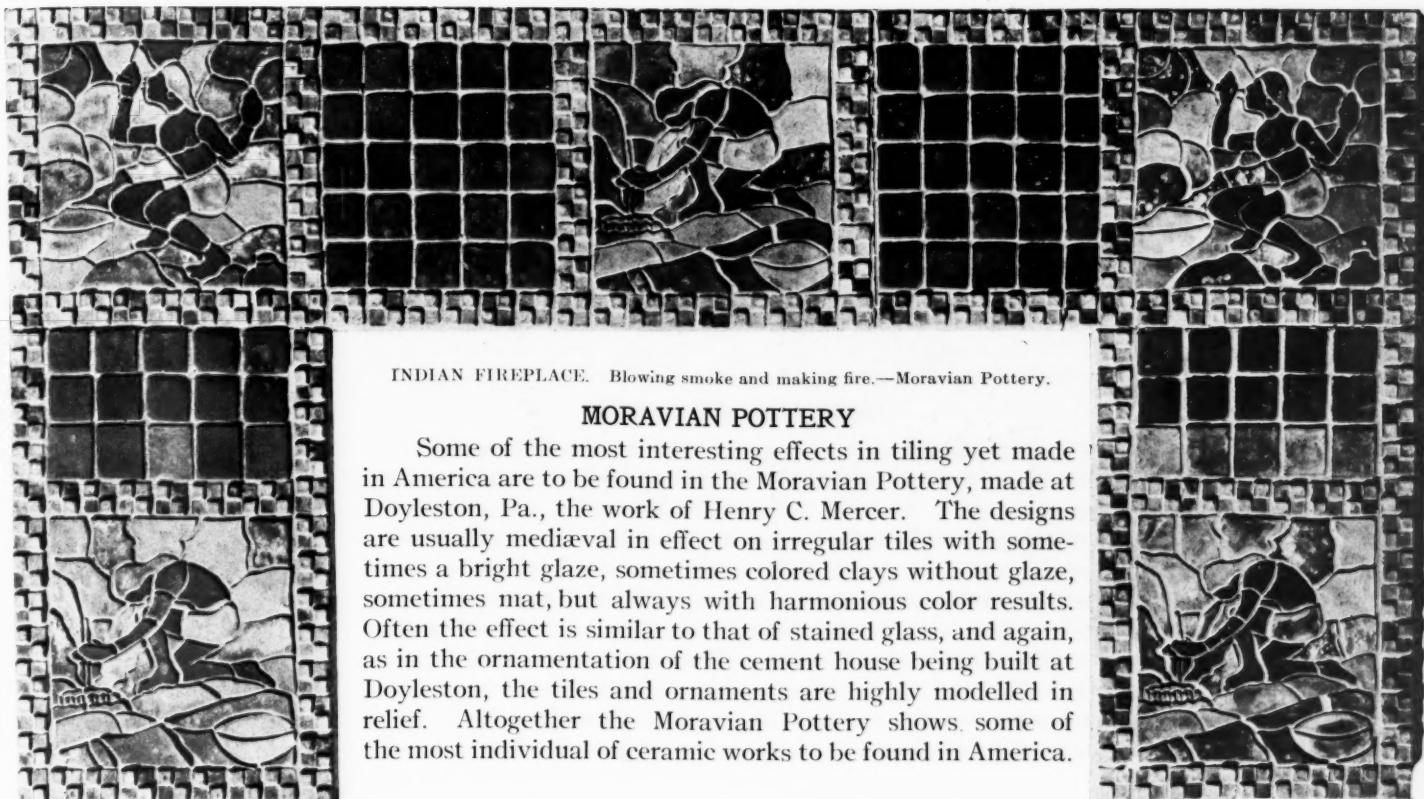


PLATE DESIGN FROM MORNING GLORY—VIRGINIA MANN

A Flowers, delicate lavender, also wide band. Stems and buds, light grey green. Background of design, olive green. Center of plate, cream. Gold outlines and narrow band at edge.



INDIAN FIREPLACE. Blowing smoke and making fire.—Moravian Pottery.

MORAVIAN POTTERY

Some of the most interesting effects in tiling yet made in America are to be found in the Moravian Pottery, made at Doyleston, Pa., the work of Henry C. Mercer. The designs are usually mediæval in effect on irregular tiles with sometimes a bright glaze, sometimes colored clays without glaze, sometimes mat, but always with harmonious color results. Often the effect is similar to that of stained glass, and again, as in the ornamentation of the cement house being built at Doyleston, the tiles and ornaments are highly modelled in relief. Altogether the Moravian Pottery shows some of the most individual of ceramic works to be found in America.



MOORISH CERAMICS

"Far beyond the Spanish domain reached the renown of the clay production that during the rule of the Moors was made in the peninsula. The manufacture of wall and floor tiles, as well as all kinds of pottery, was continued in Spain and Portugal, it is true, after driving out the Moors by the Spanish kings and the inquisition of clerical fanatics. But no such rich adaptations in the art of ceramics ever took place again. Certainly the secret of producing glazed earthen ware was transplanted into Italy on the island of Majorca, where the production of majolica, especially by the Della Robbia family, gained fresh laurels. But the original Moorish art was almost entirely extinguished with the banishment of the Moors in Spain.

"For centuries it has slept, and only recently, through the opening up again of Morocco, have we once more information of the continuance of Islamitic ceramic art in

those regions from whence in those days the victorious Moors pushed their way into Europe.

"Although this race, once the bearer of culture into Europe, has become more and more barbarous in its manners and customs, it has not forgotten that art which centuries ago ravished the senses of all western civilization, and even to this day calls forth the admiration of our artists and connoisseurs. The ceramic art seems to be racial in the Moorish people, not belonging to the few, but spread among the masses. This becomes more the case when even their



MORAVIAN TILE MOSAIC—Columbus leaving Spain. From German design of the 16th Century. Colors black, red, blue, yellow, green, light and dark buff.



MORAVIAN TILE MOSAIC. Size 2 x 2½ feet. Perforated. After the design of the Balcony of Desdemona in Venice. Colors black, buff, red and green.



VIEW OF LIBRARY—Center design in ceiling is in colored cement—Moravian Pottery
Courtesy of The Cement Age

women largely carry on this calling. Not only do they decorate and paint the formed ware, but they turn the vessels on the wheel, an art, in their primitive conditions, not easily carried out.

"According to the services for which these wares are produced they receive more or less of ornamentation, finished with or without glaze, gaily colored or in monotone.

"A view of their wares corroborates our first state-



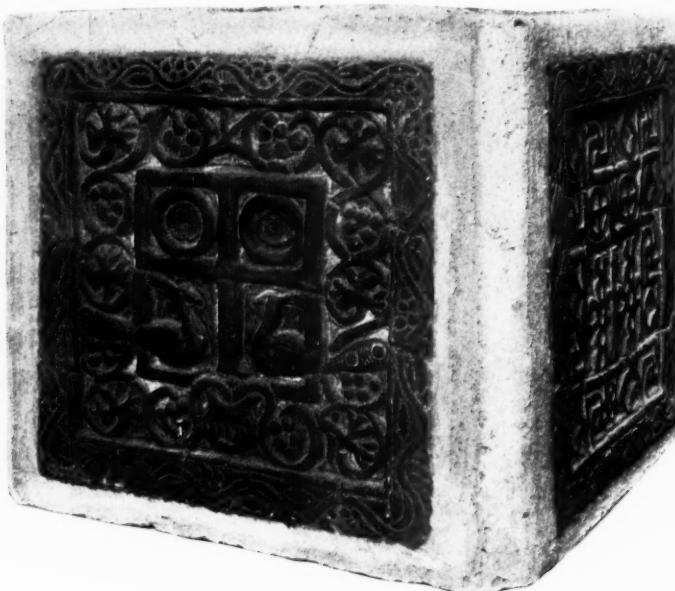
CONCRETE HOUSE IN DOYLESTON, PA., MORAVIAN POTTERY.

ments. The Moroccans, to whom our modern technical aids are unknown, prove themselves, like their ancestors, quite extraordinarily expert draughtsmen."

Speaking of some of the Moroccan plates a writer in a recent issue of *Keramische Monatshefte* tells us: "The lines are drawn so true it awakens the suspicion those lines were not drawn one alongside the other by hand, but with the aid of carefully constructed curvilinear instruments. Also the free but capital designs on saucers, plates, etc., give evidence of the deftness these Moroccans bring into their earthen-ware products. At the same time the patterns used are numerous, yet of striking beauty."



CONCRETE HOUSE IN DOYLESTON, PA., MORAVIAN POTTERY.



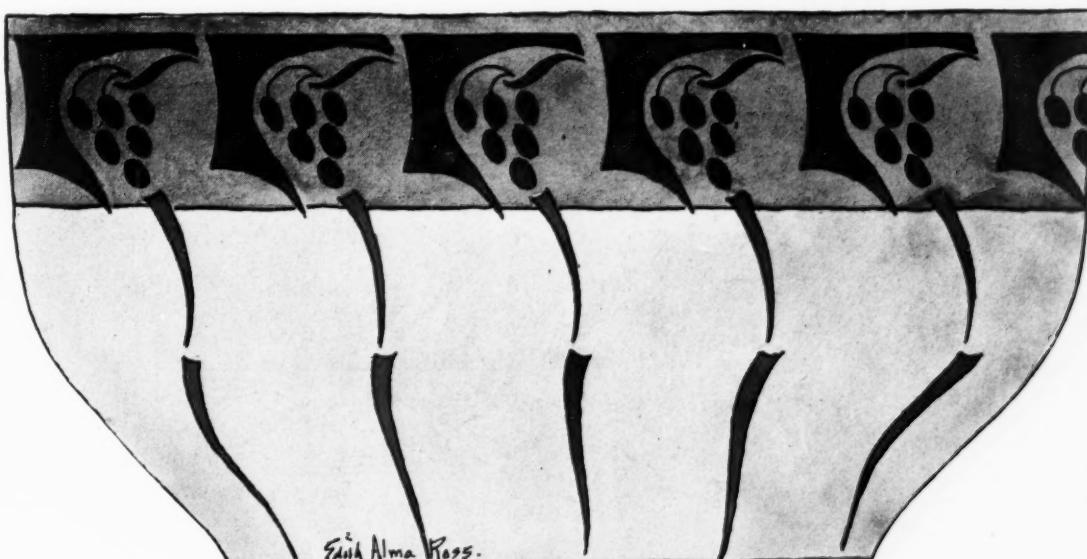
MORAVIAN POTTERY. Flower box size 2 x 2 feet, 3 inches thick. Relief mosaics in red and green from carved balustrade at Church of St. Appolinaris, Ravenna, representing peacocks with grapes and a series of Swastikas interlaced with a design of the Cross.



RHODIAN PLATE DESIGN—HELEN R. TAYLOR

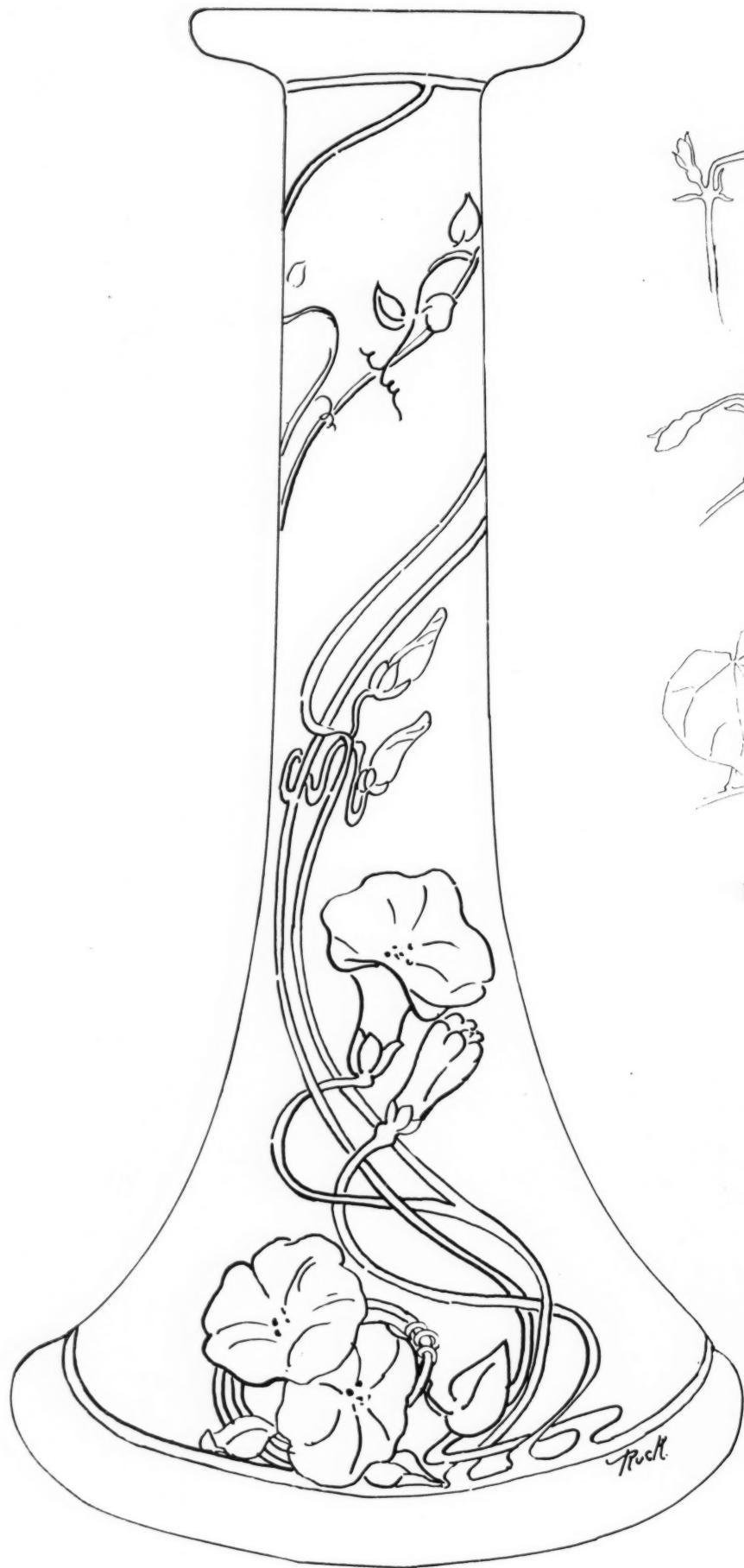
First fire—Aztec Blue dusted over little Gray for Flesh low Green, Ivory Glaze. Red—paint with Yellow Red.
in Special Tinting Oil (Fry's). Envelope—one Copenhagen Grey, one Pearl Grey,

Second fire—Oil green parts, dust with Sea Green, Yel- dusted on when oil is quite dry.



DESIGN FOR BOWL—EDITH ALMA ROSS

BOWL, in colored golds and bronze with black outline on cream tint or lustre ground.

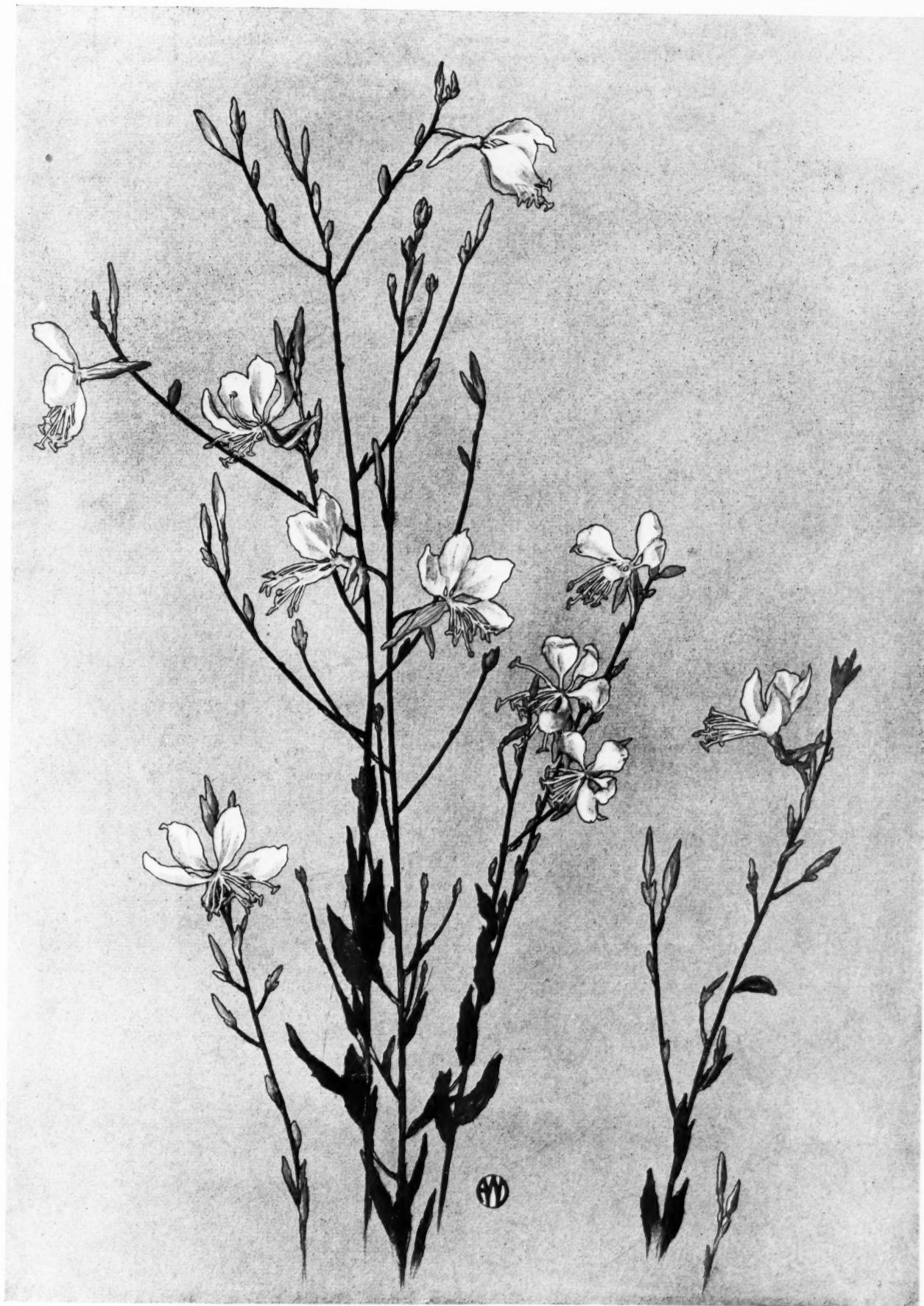


MORNING GLORY—VIRGINIA MANN

CANDLESTICK

Ruth M. Ruck

The candlestick in morning glories may be done in natural colors to suit taste. The design may repeat two or three times around the piece.

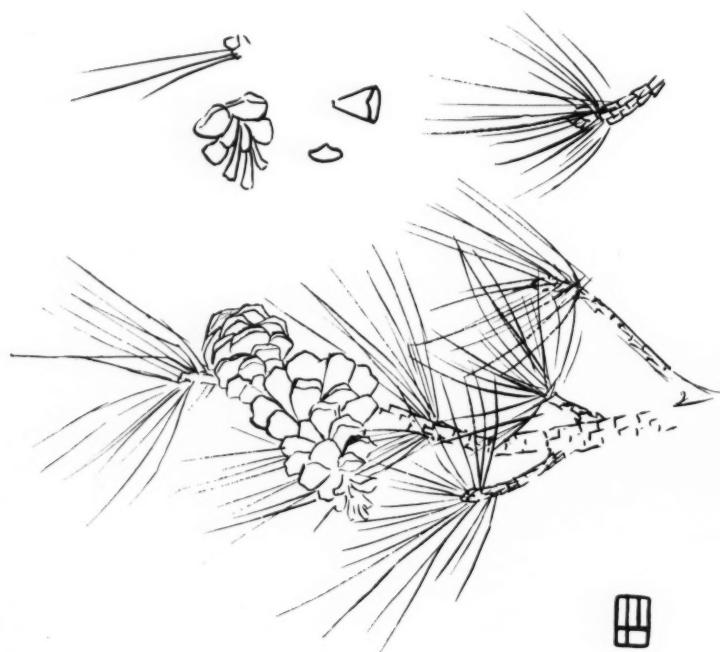


WILD FLOWER—ALICE WILLITS DONALDSON

KERAMIC STUDIO



WILD HYACINTH—ALICE SHARRARD



PINE CONES—MARY E. SAUTER



THISTLES—AUSTIN ROSSER

ANSWERS TO POTTERY CORRESPONDENTS

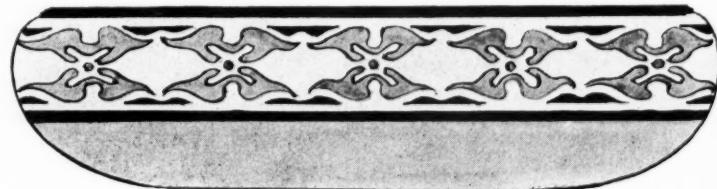
A. C.—Can you suggest some process that will save me the trouble of drawing repeats? I do conventional work and paint while the clay is quite soft.

You might make stencils or tracings using hektograph ink and soft tracing paper. Trace your repeat with a brush or pen getting a firm outline with a good body of ink. When this is dry you can lay it lightly on the ware and the soft clay will receive an impression. One tracing will transfer a number of times, from twelve to fifty according to the way it is made and used.

M. L. T.—There is nothing the matter with the glaze, fire a little harder and glaze your ware heavier.

H. H.—Is it possible to give solid modelled pieces? Figures, for instance I made one in clay but it came to pieces in the kiln.

In the first place your clay should be thoroughly wedged, then when modelling you should be sure that there are no airholes. If the piece is large, it is advisable to pierce in a number of places with a long needle, so confined air can escape in the firing. The safest method is to make a mould, which you can break when the piece comes safely from the kiln.



DESIGN FOR BOWL

C. Babcock

Grey portion, Deep Blue Green (Dresden). Small dark spots, Pompadour. Bands, gold.



POTTERY CLASS

F. H. Rhead

THE term Sgraffitto is applied to that class of pottery made in two or more layers of different colored clays, and decorated by cutting from one layer to another. In almost every respect it is an ideal process for the studio potter, it is simple, it is suitable to any material and style of decoration, and its possibilities are never exhausted; the material and method are always open to development, leading by degrees from the simple outline and background in red and white clay to the elaborately carved pieces in porcelain.

Sgraffitto is one of the few processes belonging strictly to the artist. Manufacturers at various times have attempted to produce this ware by mechanical means, using stencil, incised moulds, painted moulds, metal and rubber dies, but in no case has there been any resemblance to the true process, which from the manufacturer's point of view is too expensive to undertake. Consequently Sgraffitto has been done only by potters of the highest rank, such as, in recent years, Professor Vennerberg of the Gustavsberg Porcelain Manufactory and Harold Rathbone of Birkenhead, and by them in such small quantities as to make remuneration appear impossible.

Originally, Sgraffitto referred to a wall decoration consisting of the same process with the exception that layers of colored plaster were used. The simplest way of doing Sgraffitto is to use two clays, say a common red clay, as is used by Mr. Rathbone, and a white clay in slip form. The ware is made of the red clay, and heavily coated with the slip by dipping (the thickness of the slip determining

the thickness of the layer) or by brushing, and finishing with a sponge. The thickness of the layer is regulated by the requirements of the design; for instance, a design with considerable detail cannot easily be executed if the layer is too heavy, and again, it must be solid enough not to fire off. A slip with a tendency to transparency must be heavier than an opaque slip, especially if a dark body or background is used instead of the red clay. When the ware can safely be touched with the hands the design may be drawn with a brush using some vegetable ink, and the outline cut through the white layer to the red clay with a needle, of which I will give a drawing. This done, the background is formed by cutting away with a chisel tool all of the layer outside the outline, leaving a white relief on a red background. After the ware has been fired in the biscuit kiln, it may be finished in a number of ways either in bright or mat glazes. The color of the glaze will determine the final coloring of the ware. Ware with the red background and white relief, while remaining practically the same under a white bright glaze, will have a black background and a blue relief under a blue glaze. A yellow glaze will give an amber tint to the red if the biscuit is not fired too hard, and a green glaze will give a deep brown approaching to black according to the depth of the green. Mr. Rathbone uses nearly always a white glaze after painting the reliefs (some of them quite elaborately) with underglaze colors on the biscuit. If mat glazes are used, they will be found more satisfactory (at least, to the beginner) as they require less skill in handling. The red clay loses its color completely under any mat of the type given, although they are all more or less surprisingly trans-

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parent, even when dark in color. The white relief will in every case be the color of the glaze used, while the background will be a few tones deeper of the same color. The white mat causes the most marked change in the color of the red clay, showing it, if the glaze is not too heavy, the color of old parchment.

Different methods of taking out the background, resulting in smooth or varied textures will in every case vary the color and surface of the glaze, a number of tones of one color can be produced merely by changing the strokes or cuts. By staining the white slip in much the same manner and with the same stains (with the exception of iron, copper and manganese) as given for the colored mat glazes in a previous article, a reasonable range of colored clays can be mixed and two or three tones of one color may be made by diluting a dark color with white slip.

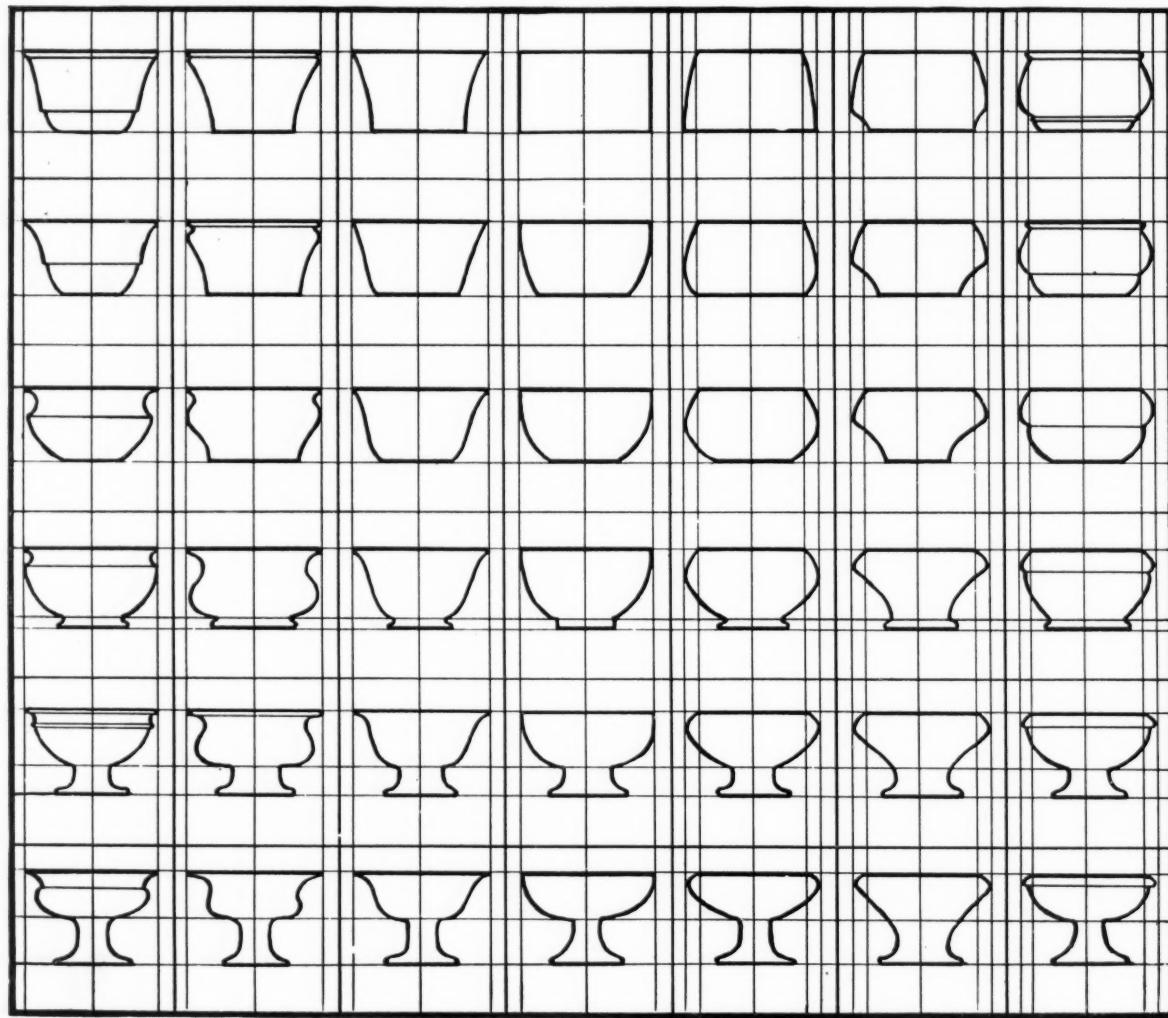
It is not necessary to limit the design to two colors; others may be painted on the relief when the background has been taken out. It is hardly necessary to say that all clay ware with the exception of porcelain must be kept damp until quite finished. Those who are unable to build or throw may cast the ware. If this is done it is advisable to cast in both colors, but beware of the danger of getting the outer layer too thick. Be careful to fill the seams of the mould with the outer color and cast with thin slip, then after emptying the mould fill at once with the background slip and finish in the ordinary way.

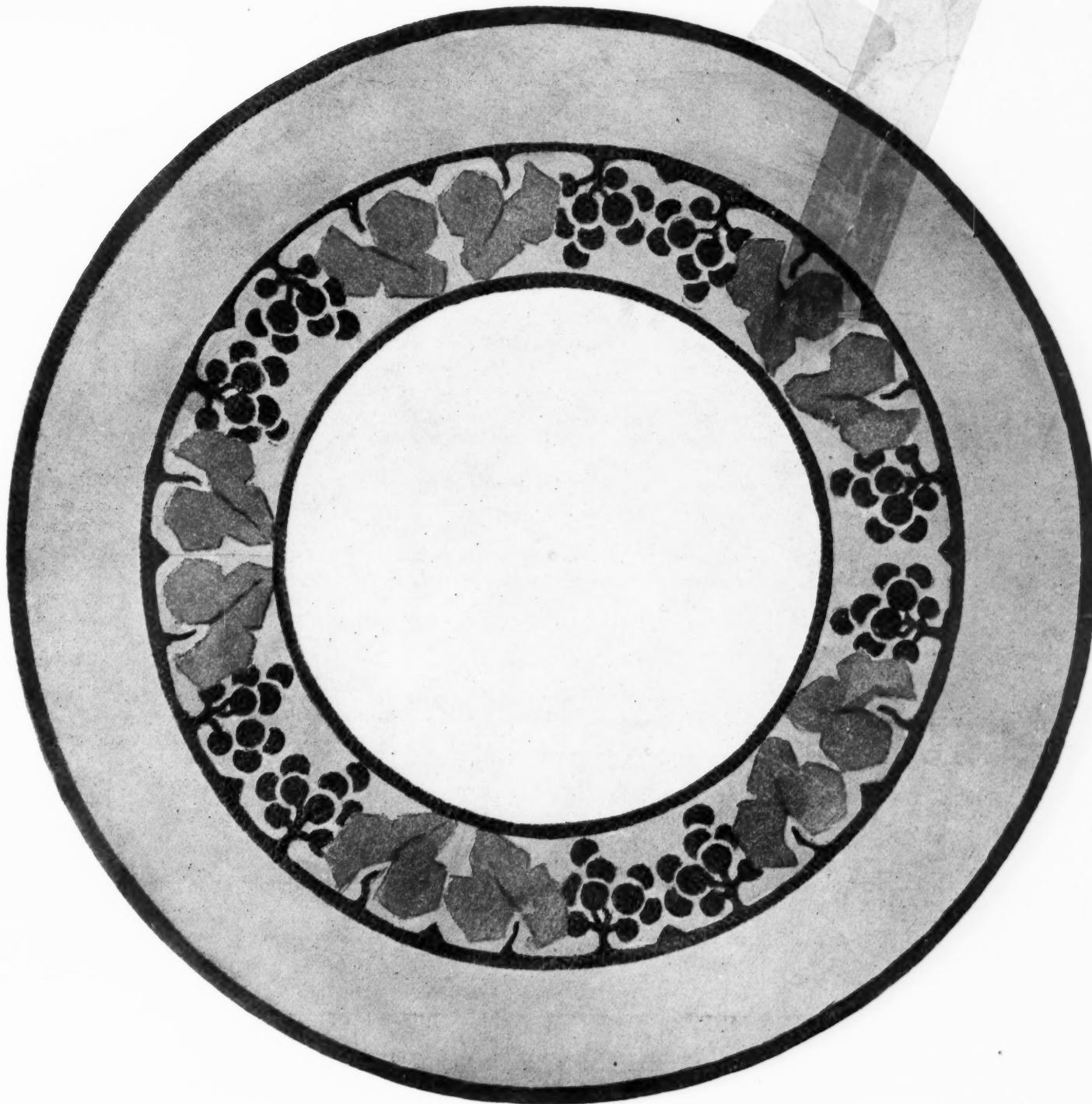
The most brilliant sgraffitto is made in porcelain, but on account of the transparency of the body and the absolute necessity to get a perfect layer it is advisable to cast, especially when a deep layer is required. In this material the layer can be quite heavy, in fact can easily be two-thirds of the entire thickness of the ware, but the design in this case must be binding or continuous to prevent the shape from warping.

The designs given are purposely crowded to show to what extent detail can safely be used in this process by the average artist potter. As will be seen, more than two tones appear in the designs; the center tall piece could be made in two tones of green, the extra colors to be painted after the background is taken out. Where the background is painted as in the dark center piece it is not cut away.

As this is only a brief description of Sgraffitto, I propose to take typical thrown and cast pieces and deal with them in my next article, giving detailed drawings of tools and of the ware in various stages of completion. I give the sheet of bowls in the form of a valuable exercise in shape construction, beginning in the center upright column and slightly developing some characteristic in the shape while spreading out on either side of the column. This exercise will not teach shape designing but it will help one to see form and also to develop the inventive faculty.

The next sheet will consist of vases and will be done in the same manner as the sheet of bowls.





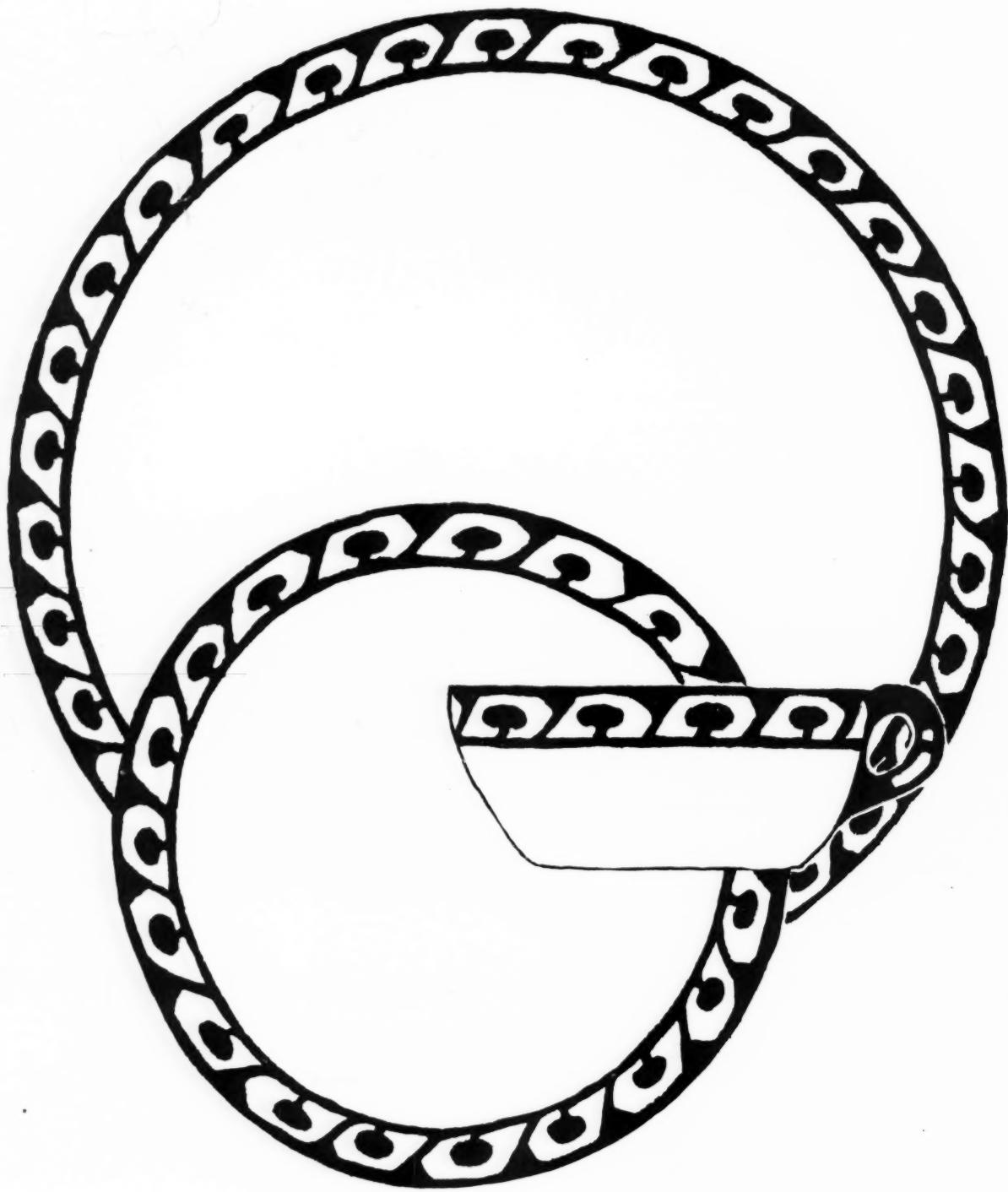
MRS. RAY E. MOTZ—DUQUESNE CERAMIC CLUB

WORK OF THE DUQUESNE CERAMIC CLUB

Nancy Beyer

THE Duquesne Ceramic Club organized among the mineral painters of the community in December, 1891, is the fountain head of ceramic activity in Western Pennsylvania and adjacent communities. The club is a legally constituted corporation with the study and practice of ceramic decoration for its object. Exhibiting first at the Columbian exposition in Chicago in 1892, Atlanta Exposition, Buffalo, and Pan-American, and in the Carnegie Art Galleries of Pittsburg since 1892, every November there has been held an exhibition of the members' work. The seventeenth annual exhibition, which will be held in November of this year, promises to be one of the most interesting exhibitions of its kind ever seen in this part of the

state. The work to be shown will be original designs; the drawings in black and white and color to be exhibited in connection with their application to the ceramic forms will arouse more interest with the public in emphasizing the originality of the work. The club not only aims for originality but individuality, which is a distinct note in any line of work. All their designs are based upon plant forms, special stress being placed upon the harmonious arrangement of shapes in a design in relation to the ceramic object to which it is applied. Heretofore medals have been awarded on the best pieces exhibited, but a decision was reached last year that what would be expended on medals could be used for a better purpose by having a course in designing. The illustrations in this number of KERAMIC STUDIO show splendid work, each designer pos-

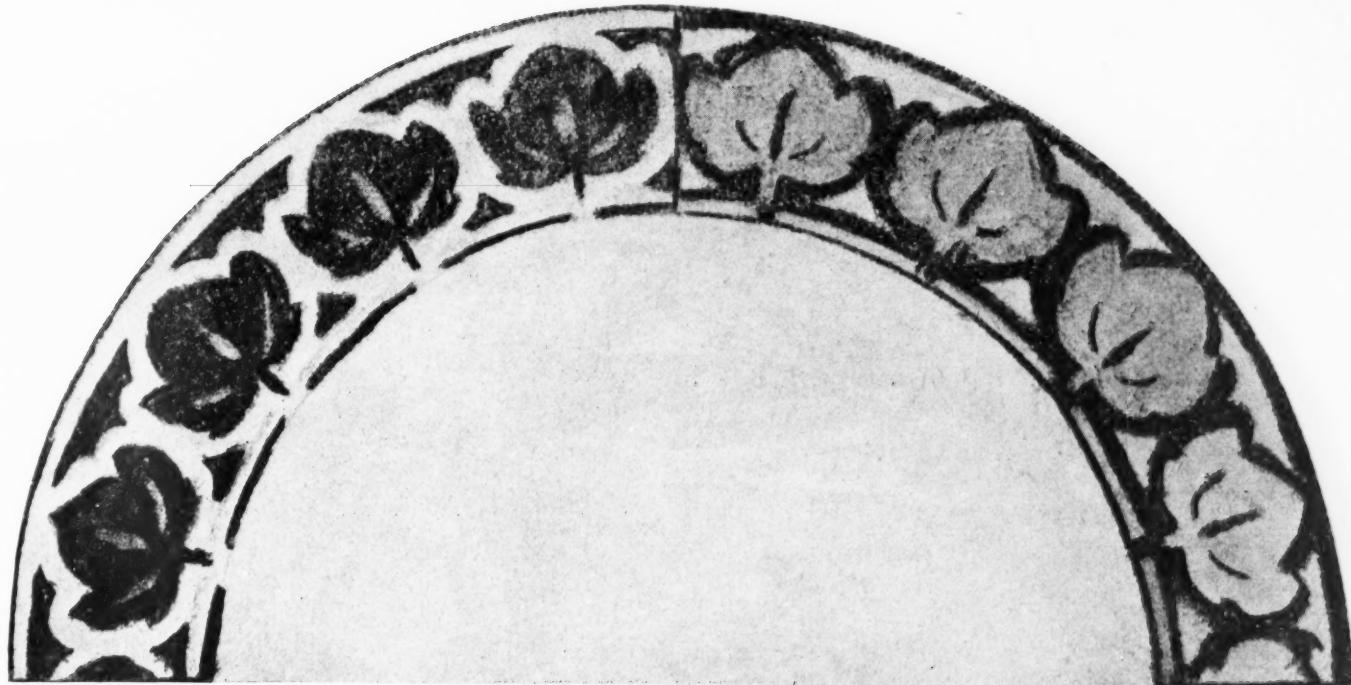
**JOSEPHINE RODDY—DUQUESNE CERAMIC CLUB**

Design for after dinner coffee cup and saucer, and plate, to be done in gold and white. Motif, currants.

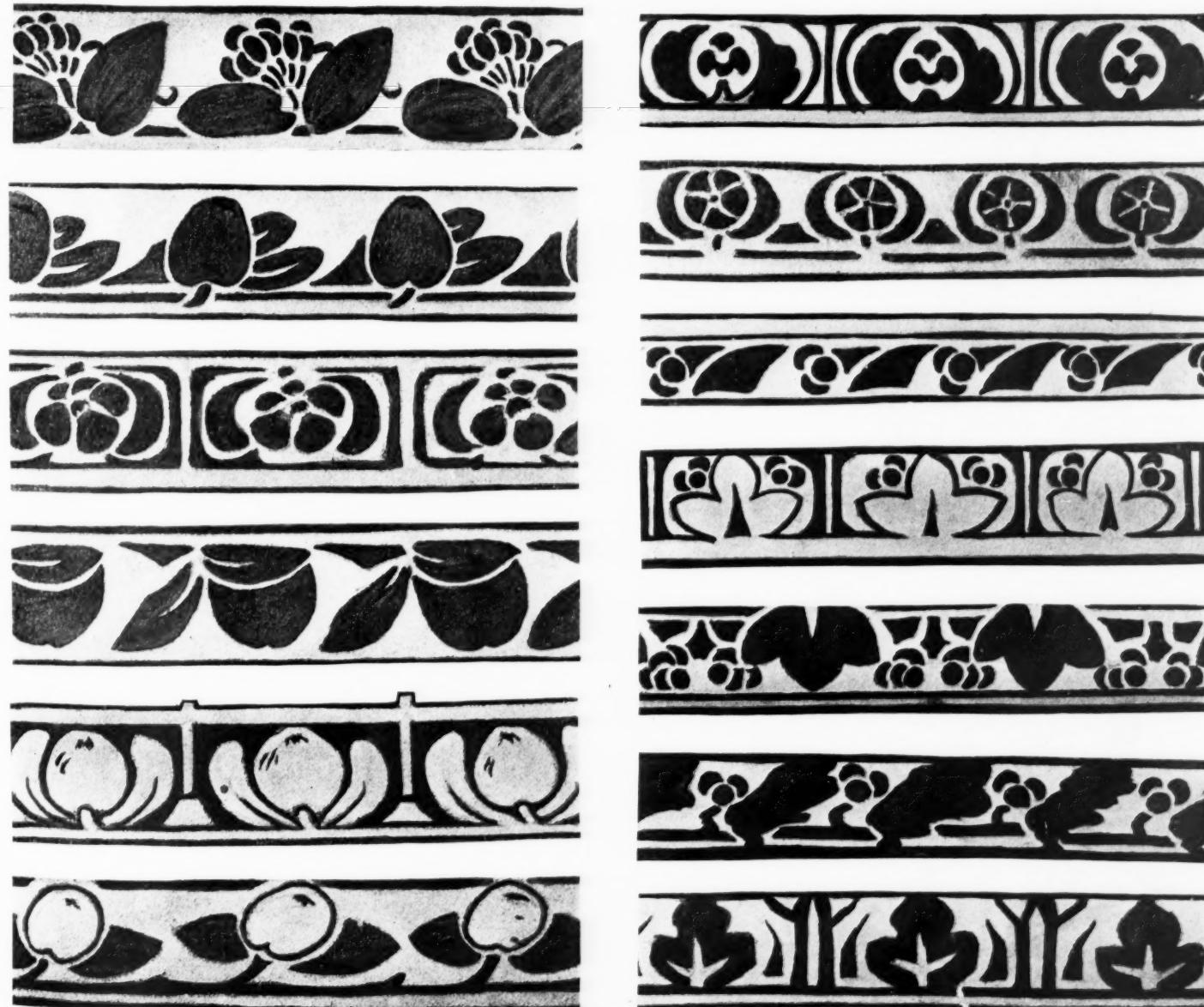
sesses an individual style and yet it is interesting to note the individuality of the club work in general. The designers are all worthy of mentioning individually, however the work of Miss Myra Boyd, the president of the club, whose work does not come under the work of the design class, has attained much distinction in this country and in Paris on account of her miniature work on ivory. Miss Boyd's active work for the advancement of the club has assured her the re-election as president from year to year.

(Her earnest work for the club has been much appreciated by its members.)

The officers of the Duquesne Ceramic Club are: President, Miss Myra Boyd; First Vice-president, Miss Marian Cowan; Second Vice-president, Mrs. Albert Pettit; Treasurer, Mrs. William C. Moreland; and Secretary, Miss Arrie E. Rogers. The five directors elected for one year are: Mrs. L. S. Price, Mrs. Robert Dobbs, Miss Mabel Farren, Mrs. E. B. Cox and Mrs. William Bilhartz.



MRS. E. B. COX—DUQUESNE CERAMIC CLUB



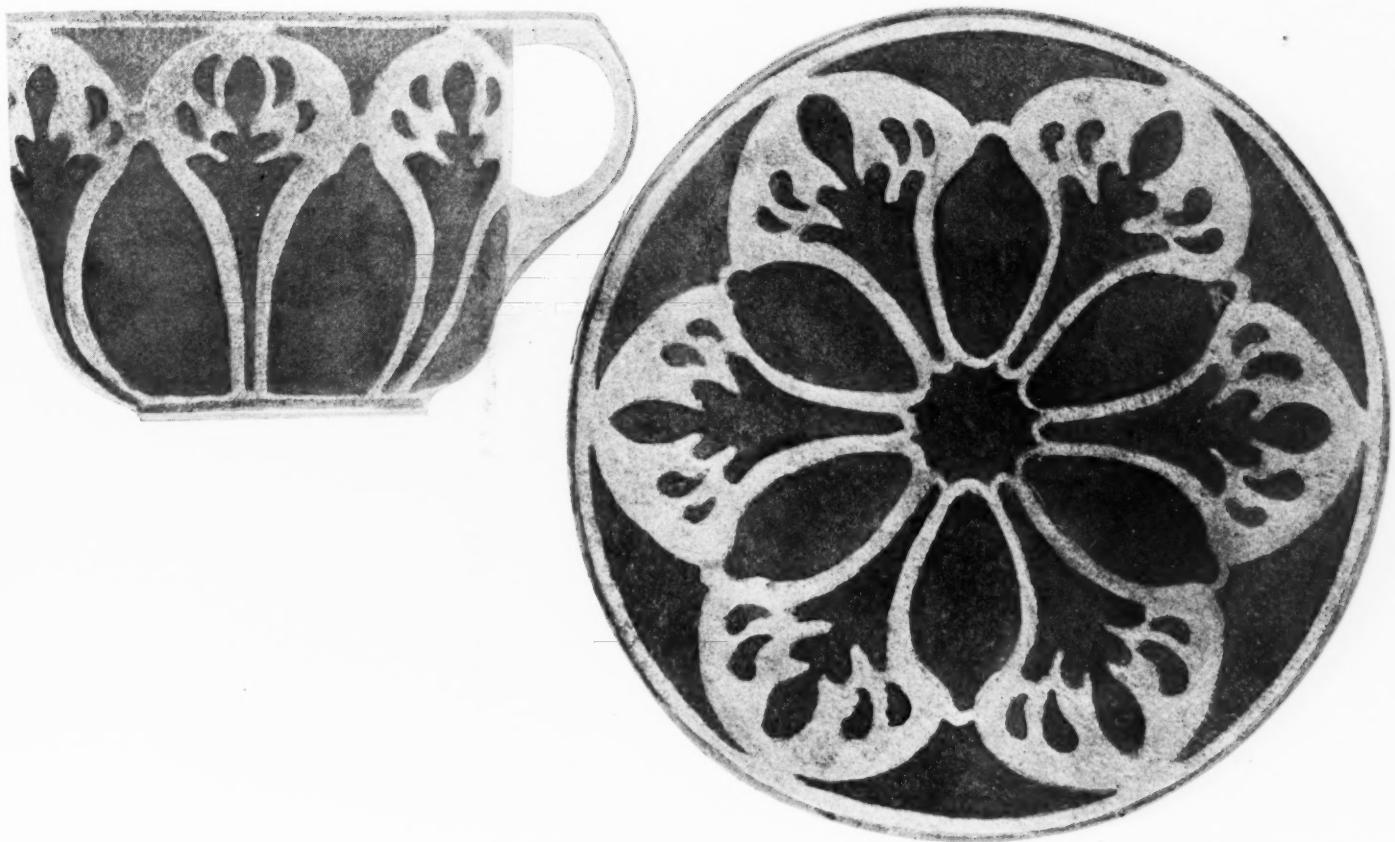
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ELIZABETH SCROGGS—DUQUESNE CERAMIC CLNB



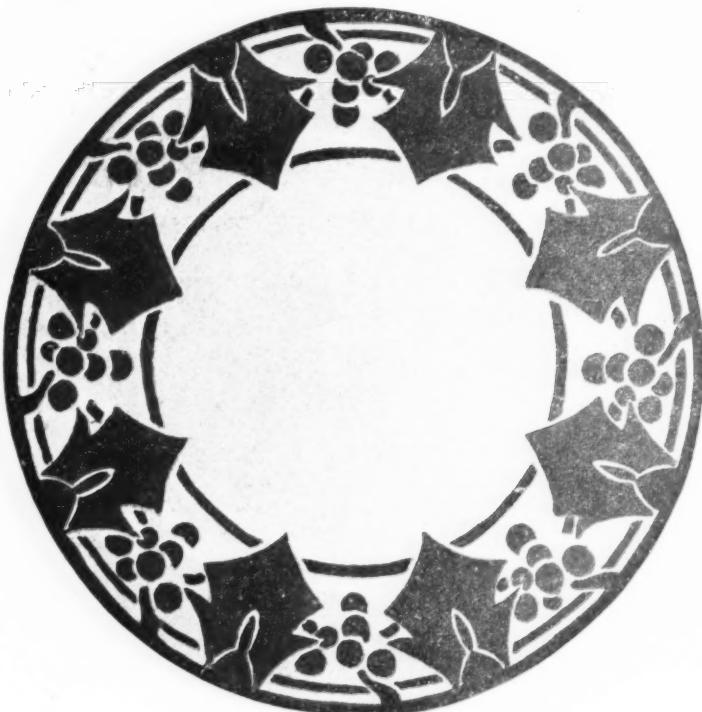
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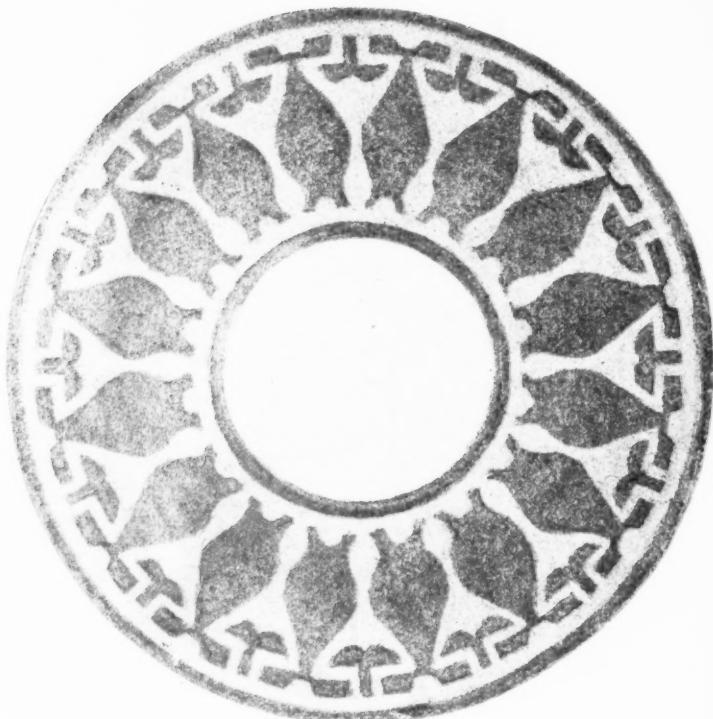
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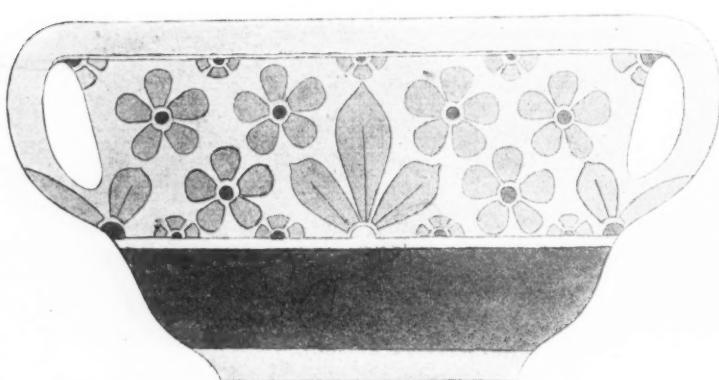
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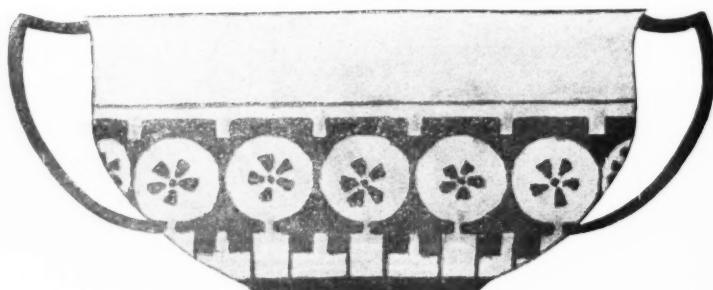
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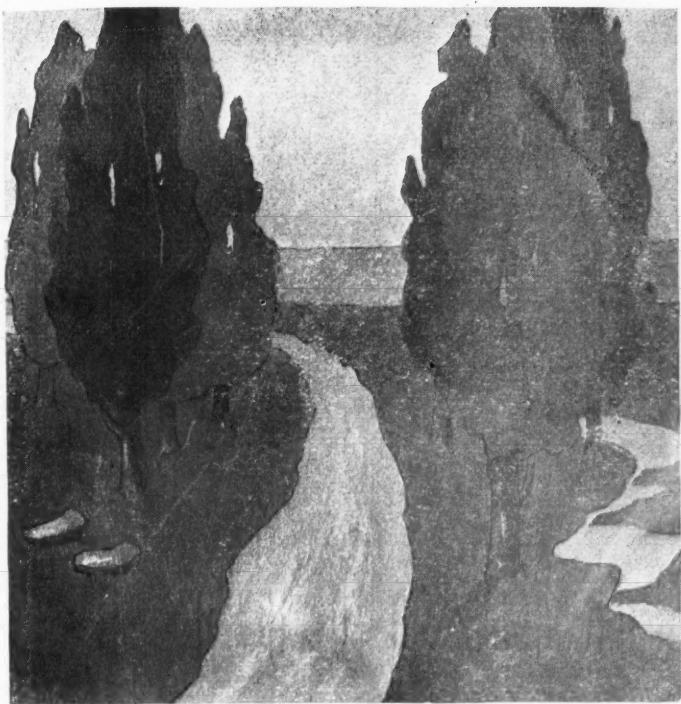
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MRS. LULU S. PRICE—DUQUESNE CERAMIC CLUB

PLATE (Supplement)

Matilda Middleton

OUTLINE design in black using Ivory Black $\frac{2}{3}$ to Dark Blue $\frac{1}{3}$, mix with turpentine, and use for a brush a miniature pencil No. 2. After it is carefully outlined, fire. It is then ready for the enamels.

The enamel mixture is $\frac{2}{3}$ Aufsetzweiss, $\frac{1}{3}$ Hancock's Hard White enamel mixed with fat oil of turpentine until it just holds together and then thinned with turpentine.

The dark blue is made by using Dark Blue toned with Brunswick Black and Deep Purple, matching color in plate. For all the other blues in the design use this same mixture, adding the enamel mixture according to degree of color wished and matching colors in plate. If the colors when mixed with the white enamel look too blue use a little Brunswick Black to give the soft grey tone.

The leaves are Apple Green toned with Brunswick Black and Deep Purple and should be brighter in color than those in plate. The red is Capucine Red and Pompadour Red 25, equal parts, using a little fat oil to paint it flat and a small pad to pad the edges. Never use enamel in red as it fires out.

The lavender is Light Violet of Gold and Dark Blue equal parts, toning with Yellow Brown and Brown 4 or 17, until you have a rich brownish plum color. Add enamel until it matches in quality the lavender in plate although it will be browner in color, but the brown will fire out.

The yellows are Silver Yellow toned with Deep Purple, using more or less enamel according to color required. The lines are made with the first mixture of Dark Blue without enamel.

Finish with wide band of blue same as used in lines, and two gold lines making the outer gold line finish the edge of plate. The colors are La Croix with the exception of Yellow Brown, Pompadour 23 and Brunswick which are German.

ANSWERS TO CORRESPONDENTS

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M. B. D.—Yes, enamels can be used on Bavarian and Austrian china. Flat enamels are mixed with fat oil and spirits of turpentine or copaiba and spirits of turpentine. See Class Room article on flat enamels. They should have the hottest place in your regular kiln firing. They will often go successfully through two fires but are safer applied for the last fire.

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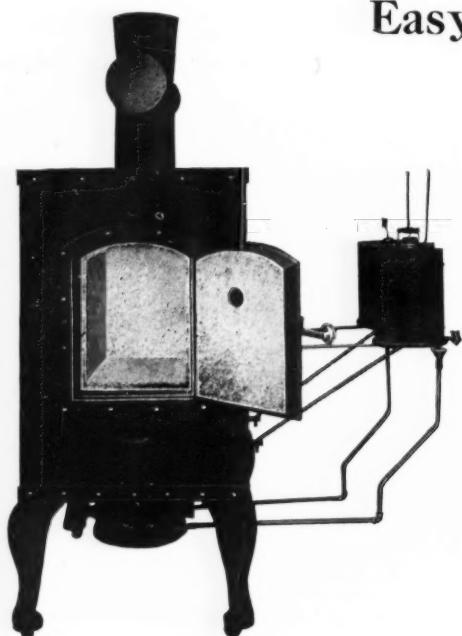
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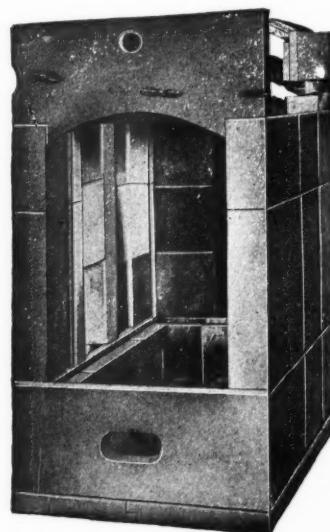
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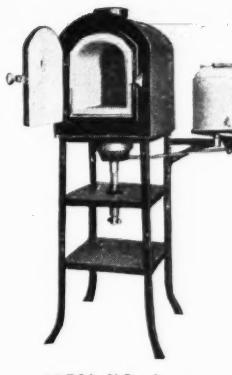
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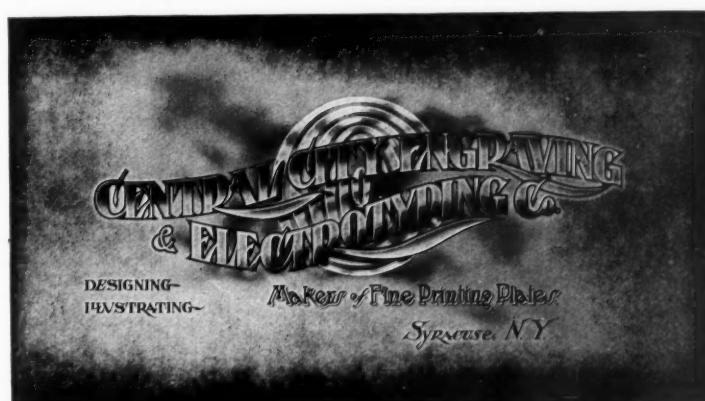
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KERAMIC STUDIO

I

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A MAGAZINE PUBLISHED MONTHLY
FOR THE
DESIGNER..POTTER..DECORATOR..FIRER
AND CRAFTSMAN

Editor—MRS. ADELAIDE ALSOP-ROBINEAU.

*Publishers—KERAMIC STUDIO PUBLISHING COMPANY
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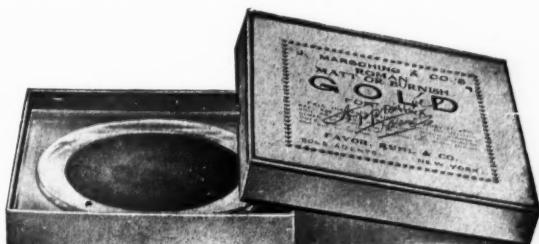
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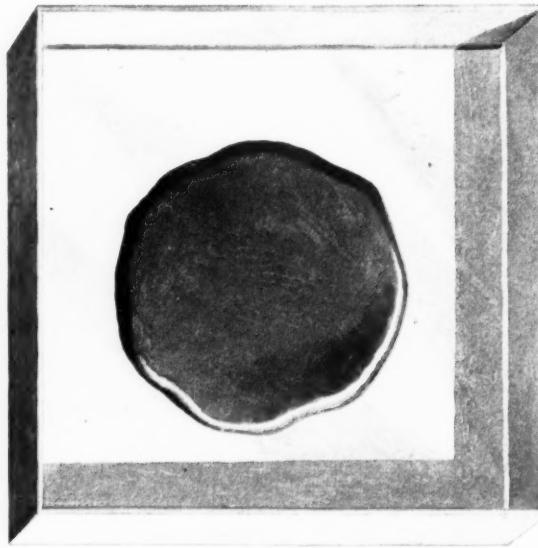
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